

"To play this tape, place it on the right side of the tape machine and rewind it to the left. Then play the tape through to the end and replace it in the box. DO NOT FAST FORWARD AT ANY TIME."

## THE TIPTON TRIO

ALBERT TIPTON, *flute*  
MARY NORRIS, *keyboard*  
MARIO DI FIORE, *cello*

*Tuesday, November 30, 1976*

*8:30 P.M.*

*Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

Samuel Jones, Dean





SSM

76.11.30

TIP I

## PROGRAM

*Suite in A Major, for flute, cello  
and harpsichord  
La la popliniere  
La timide  
Tambourin*

Jean-Philippe Rameau  
(1683-1764)

*Variations on "La Folia", for cello  
and harpsichord*

Marin Marais  
(1656-1748)

*Sonata in G Minor,  
for flute and harpsichord  
Adagio  
Allegro moderato  
Sicilienne  
Presto  
Allegro vivace*

Michel Blavet  
(1700-1768)

*Sonata in C Major, for flute,  
harpsichord and continuo  
Andante  
Allegro  
Adagio  
Menuett 1  
Menuett 2*

Johann Sebastian Bach (?)  
(1685-1750)

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TIP II

## Intermission

*Trio, for flute, cello and piano  
Poco Allegretto  
Adagio  
Allegretto scherzando*

Bohuslav Martinu  
(1890-1959)

*Assobio a Jâto, for flute and cello  
Allegro non troppo  
Adagio  
Vivo*

Heitor Villa-Lobos  
(1887-1959)

*Pièce en forme de concert, for flute  
cello and piano  
Prelude  
Rigaudon  
Aria - Intermezzo  
Sicilienne  
Gigue*

Jean-Michel Damase  
(b. 1928)



## NOTES

### Suite in A Major

Jean-Philippe Rameau

This suite or concert, as Rameau called it, comes from a collection of chamber music, published in 1741, entitled *Pièces de Clavecin en Concerts*. The collection is representative of a once fairly large genre, now little performed, the harpsichord piece with violin accompaniment. Several such collections were published in the mid-18th century, marking the release of the harpsichord from its basso continuo role and its advent as a solo instrument. The role of the violoncello, however, usually remains supportive of the bass line in the continuo tradition. Rameau wrote a preface to these trios in which he explained that he has published the music in score (instead of the usual part-books) so that the three instruments may blend. He states that violin and gamba (here flute and cello) while yielding to the harpsichord, must distinguish the accompaniment from that which is part of the subject by playing the accompaniment softly. Indeed, Rameau says the works can be played very satisfactorily on keyboard alone. At the same time, he achieves a delightful interdependence among the three instruments. The fanciful titles are typical of the French suite which often named movements after persons, either directly or indirectly. The *Tambourin* is a dance piece with a drone-like bass, more folkish than the preceding stylized dance movements.

### Variations on "La Folia"

Marin Marais

Marin Marais was a famous performer on the *viola da gamba*, a predecessor of the modern cello, having 5 or 6 strings and a fretted fingerboard. He published several books of pieces for this instrument, among them an unforgettable descriptive piece, with appropriate subtitles, depicting a 17th-century gall bladder operation. The set of variations played this evening are based on *La Folia*, a traditional harmonic pattern used by many composers in the 17th and 18th centuries as the skeletal structure for continuous variations. The harmonic pattern and its traditional melody have been the basis for variations also by Corelli, J. S. Bach and others of the Baroque period, as well as Liszt, Rachmaninoff and Carl Nielsen in more recent times.

### Sonata in G minor (La Lumagne)

Michel Blavet

Michel Blavet, a contemporary of Leclair in 18th-century Paris, was first flutist in the orchestra of the Paris Opéra, well known for his purity of tone and brilliant technique. His sonatas are meant to be characterizations of persons, usually specified in the title, such as the present work. They are in the form of a suite of dances, preceded by a slow movement. Thus, the second movement is an *allemande*, the second a slow *sicilienne*, the fourth a *gigue*-like movement, and the last a rhythmic character piece entitled *Le Lutin* (the imp). The contrasting movements are set in the traditional binary dance form, and reveal the virtuoso demands made of the 18th-century flutist.

### Sonata in C Major

Johann Sebastian Bach (?)

Although traditionally listed among the six flute/harpsichord sonatas of Bach, the present work is of doubtful authenticity, according to recent research. Along with another C major sonata in the set, it is not included in the *Neue Bach Ausgabe*, the most authoritative recent publication of Bach's works. The sonata is in four movements, ending with two minutes which are played in ABA form as a single movement. The first movement begins in a moderate tempo with constantly moving sixteenth notes in the flute, changing



## NOTES (Continued)

midway to a presto section. This is followed by a sprightly allegro in triple meter in which the flute and harpsichord are nearly equal partners. A brief slow movement in the relative minor precedes the two minuets, which are set in the tonic major and its contrasting relative minor keys.

### Trio

Bohuslav Martinu

The Bohemian composer, Bohuslav Martinu, spent some of his most prolific years in America from 1941 to 1946. The trio for flute, cello, and piano was composed in 1944 along with several larger works that were given their premieres that year. The first movement, cast in a loose sonata form, achieves rhythmic interest by means of syncopation and cross-rhythms, along with crisp percussive writing for the piano. Martinu's harmonic vocabulary is relatively simple, strongly rooted in C major despite momentary diversions. The slow movement opens with a lyrical piano prelude, establishing the mood and giving much of the melodic material that will be developed in the other instruments as the movement progresses. The final movement begins with a flute solo, which also establishes motives, but the mood is immediately changed to scherzando, in a lively movement in ABA form with a contrasting middle section in triple meter. The outer sections produce an almost constant motion among the three instruments, while the middle is more lyrical. A codetta refers back to the syncopation and percussiveness of the first movement to round off the work.

### Assobio a Játo (The Jet Whistle)

Heitor Villa-Lobos

The Brazilian composer Villa-Lobos is one of the most prolific composers of the 20th century, having produced over 2000 works. He wrote quickly and effortlessly, under almost any kind of stimulus, including the sound of a jet whistle. The evocation of the whistle is left largely to the flute, although the cello's melodic line in the opening movement calls for occasional harmonics which produce an eerie, whistling sound. The three contrasting movements are climaxed by an intensification of the whistle in the final movement, achieved by ascending runs disintegrating into rapid glissandi. They are capped by a piercing high note that leave no doubt in the listener's ear as to the composer's descriptive intent.

### Pièce en forme de concert

Jean-Michel Damase

As the program began with a "pièce en concert", so it ends with one, but this time by a contemporary composer, Jean-Michel Damase. Known both as composer and pianist, he won the coveted Prix de Rome, as well as the Grand Prix du Disque for his recording of Faure's Nocturnes. The present work was composed in 1950 and is modelled on pieces like the Rameau work played earlier in the program, even to the function of the violoncello, largely one of doubling the bass line of the piano or, on occasion, the flute's melody line. The dance movements and aria as well as the opening prelude are Baroque in form and spirit, if not in harmonic vocabulary, which is basically tonal with frequently shifting centers of gravity. The work is nicely balanced between flute and piano, offering both instruments an opportunity for virtuosity, while the cello remains in a subordinate role.

Program notes by Anne Schnoebelen - (Dr. Schnoebelen is associate professor of music at The Shepherd School of Music, Rice University.



ALBERT TIPTON, Chairman of Applied Studies and Professor of Flute at The Shepherd School of Music, was formerly professor of flute and director of the wind ensemble at Florida State University. He has been associated with the Aspen Music Festival and School for eighteen years as administrator, performer and teacher. For twelve years Tipton was principal flutist of the Detroit Symphony, and prior to that time he was principal flutist with the Saint Louis Symphony. Mr. Tipton began his studies as a violinist, but turned seriously to the flute when, at 14, he entered the famed Curtis Institute as a student of William Kincaid. He also attended the Eastman School of Music, L'Ecole Monteaux, and Catholic University in Washington D.C. He received degrees from Washington University in Saint Louis and the Saint Louis Institute of Music. Mr. Tipton is recognized as a skilled composer and conductor as well as one of the foremost flutists in the world. He has been affiliated with many symphony orchestras and has toured the United States as director of his own chamber orchestra. Through the success of his many students, his reputation as a pedagogue is international. Tipton plays a Powell platinum flute, one of eight in the world.

Winner of a national competition at the age of fifteen, MARY NORRIS, the pianist of the ensemble, graduated from the Curtis Institute of Music where she was a student of David Saperton. She won instantaneous acclaim from Conductor Pierre Monteaux – not to mention audience and critics – at her debut as soloist with the Philadelphia Orchestra, and since that time, she has toured widely as soloist both here and abroad. A favorite of the Saint Louis Symphony, she was singled out for special praise when she appeared with the orchestra during its television debut. She has performed with many major orchestras and is known nation-wide through her annual concert tours as a soloist with chamber orchestras and recitalist with her husband, flutist, Albert Tipton. Ms. Norris is one of the distinguished performers at the Aspen Music Festival and is a member of the faculty there. She has recorded for Westminster Records. Presently she is Artist Teacher of Piano at The Shepherd School of Music.

MARIO DI FIORE is the cellist of the Tipton Trio and he has been closely associated with Tipton as a featured soloist with the Tipton Chamber Orchestra on its tours of the United States and Canada. American-born and trained, Di Fiore is, when not on tour with the Trio, a member of the Detroit Symphony Orchestra, and is also noted as a successful recitalist. He has a rare Nicolai Gagliano cello, known as the Queen Victoria, since it was formerly in her collection.

#### DECEMBER EVENTS

The Rice Chorale will give its annual Christmas Program on Thursday, December 2, at 8:00 p.m. in Rice Memorial Chapel.

The College Conservatory Chamber Singers, University of Cincinnati, will perform in Hamman Hall on Monday, December 6, at 8:30 p.m.